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Works by Italian Renaissance Masters

A Group of XIX Century Genre Paintings

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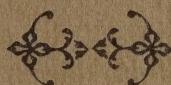
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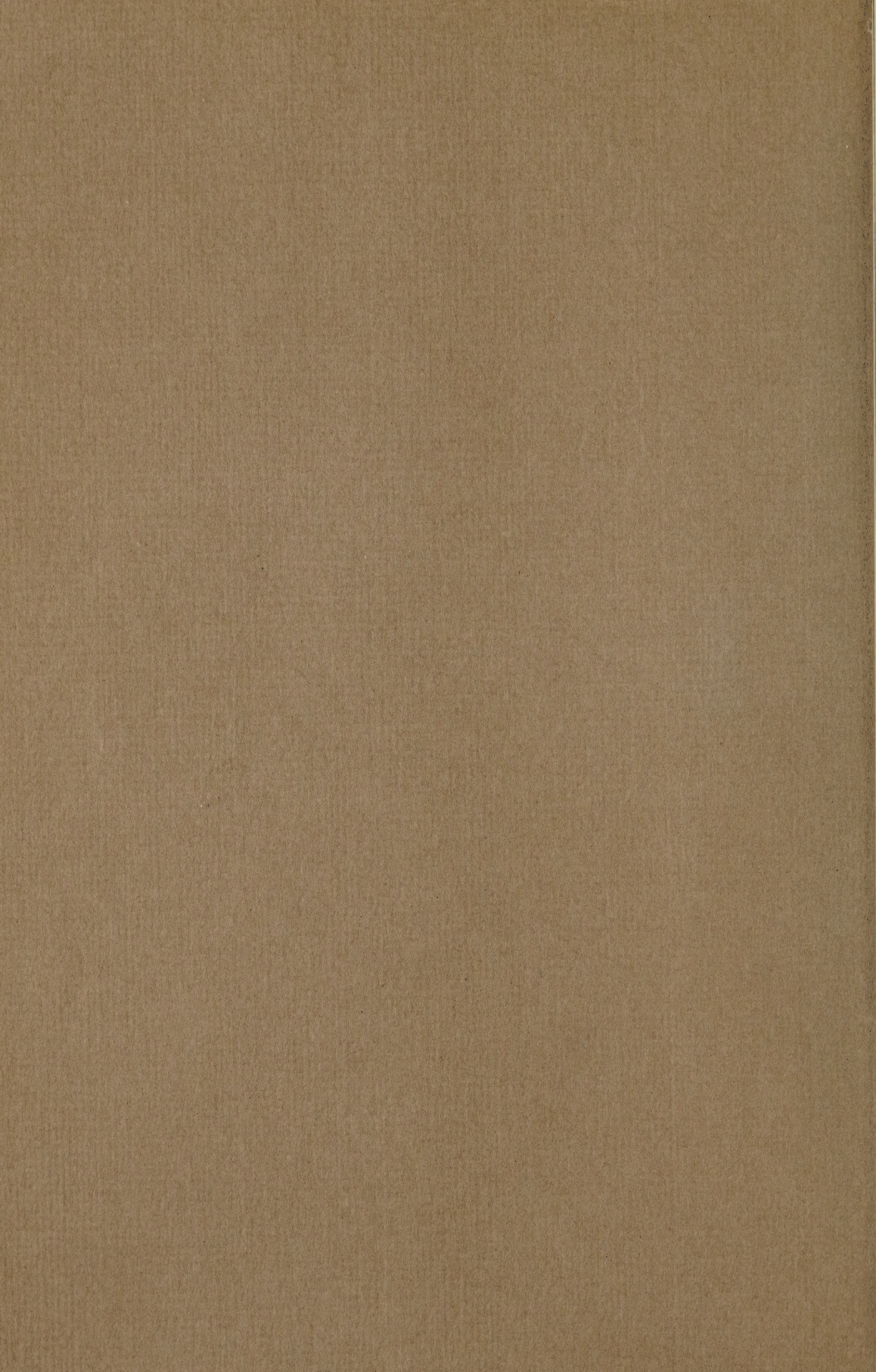
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Public Auction Sale
January 9 at 8 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1947



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EVENING SESSION

Thursday, January 9, 1947, at 8 p. m.

CATALOGUE NUMBERS 1 TO 58 INCLUSIVE

ALFRED EMILE LEOPOLD VICTOR STEVENS

BELGIAN: 1828-1906

35- 1. *PORTRAIT OF A YOUNG GIRL*. An auburn-haired young girl, in a flowered mulberry and black kimono, is depicted at waist length, her arms crossed, leaning her head against the back of a sky blue *canapé*. A scarlet flower ornaments her hair. Signed at upper right A. STEVENS. (N. Y. Private Collector)

27½ x 19¾ inches

IDA K. MAURER

FRENCH CONTEMPORARY

70- 2. *STILL LIFE*. Two lemons, a knife, and lumps of sugar placed upon a polished mahogany table before a half-filled glass. Dark background, the objects reflecting a bright light from the left. Signed at lower left IDA K. MAURER. (Borchard)

10 x 14 inches

RALPH A. BLAKELOCK, N.A.

AMERICAN: 1847-1919

00- 3. *LANDSCAPE AT DAWN*. Four figures, in scarlet and blue costumes, one a woman carrying a child on her back, conversing in groups on the green shore of a pond in the foreground. Behind them is a teepee flanked by trees in full foliage. Low horizon beneath a luminous sky. Signed at lower left R. A. BLAKELOCK. (Borchard)

Panel: 8 x 12 inches

RALPH A. BLAKELOCK, N.A.

AMERICAN: 1847-1919

02 4. *LANDSCAPE WITH INDIANS AT SUNSET*. Brilliant orange and red light of a sunset reflected in rolling clouds, and in the foliage of trees growing at left and right. An Indian in a canoe is crossing a lake in the foreground, and a chieftain in feathered headdress is seen in the middle distance. The side of a teepee is glimpsed at the right. Signed at lower left R. A. BLAKELOCK. (Borchard)

On board: 4 x 5 inches

Note: Initialed by Mr. Harry Watrous on the reverse of the picture, dated January

14, 1932.

From the Elkins Collection, Philadelphia

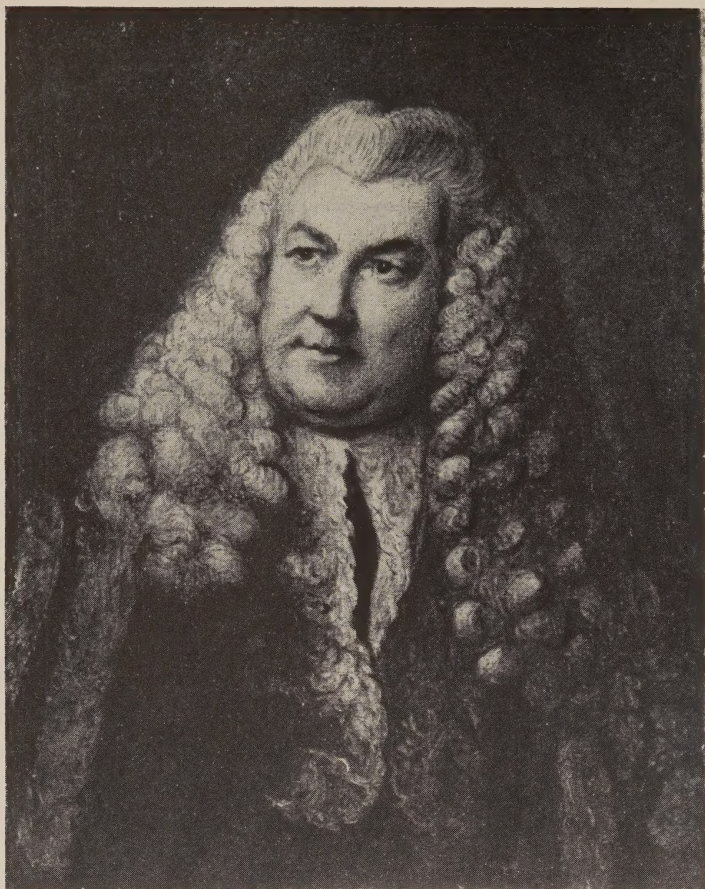
Collection of Arthur D. Lord, New York

CHARLES FRANCOIS DAUBIGNY

FRENCH: 1817-1878

50- 5. *SUNSET ON THE RIVER OISE*. Sunset sky with clouds reflecting a rose light, the sinking sun shining through the trees growing on the shore at right. Ducks are swimming in the foreground, and a figure in a skiff is drifting near the bank. A red-roofed house crowns the sloping shore at the left. Signed at lower left DAUBIGNY. (Borchard)

Panel: 9 x 16¾ inches



[NUMBER 6]

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

6. CHARLES WOLFRAN CORNWALL, ESQ., SPEAKER OF THE HOUSE OF COMMONS. Depicted at bust length, looking to half left, wearing a long powdered periwig, and robes of office with bands of white lace. The picture painted in monochrome except for the gold braid on the sleeves of the robe, and a blue-green background. (*Wise*)

7½ x 5¾ inches

Charles Wolfran Cornwall (1735-1789), Speaker of the House of Commons, was the grandson of Admiral Charles Cornwall and only son of Jacobs Cornwall of Berrington, and his wife, Rose, daughter of Robert Fowler, Esq., of Barton Priors. He married in 1764, Elizabeth, daughter of Colonel Charles Jenkinson, sister of the Earl of Liver-

pool, after which marriage he entered on his political career. He sat in Parliament from 1761 to 1784; was a Lord of the Treasury in North's Government from 1774 to 1780; was chosen Speaker of the House of Commons in 1780.

The above portrait is a study for the larger portrait now in the speaker's residence. Mr. Whitley, in his life of Gainsborough (*v.i.*) states that Cornwall sat to Gainsborough for his full-length portrait in April of 1785, which portrait was praised by his contemporaries for its living and alert aspect.

From M. Knoedler & Co. Inc., New York

See William T. Whitley, *Thomas Gainsborough*, 1915, pp. 237-8 and 257

[See illustration]

CORNELIS HUYSMANS

FLEMISH: 1648-1727

152- 7. *ROMANTIC LANDSCAPE*. Hilly verdant shores bordering a stream which winds into the foreground, flowing over ledges of rocks. A shepherd and flock, and cattle, are seen upon the farther shore; on the near shore, the angel Raphael in white and scarlet robes standing beside Tobias. (*Borchard*)

Circular: $8\frac{1}{2} \times 8\frac{3}{4}$ inches

JOHANNES LINGELBACH

DUTCH: 1622-1674

152- 7A. *THE SPORTSMAN*. A youth in blue and buff costume seated beside a tree, with a hound at his side; his gun and hunting bag and a dead hare in the foreground. In the middle distance are seen a group of hounds and several hunters, some mounted; and a manor house partly concealed by trees in the far distance. (*N. Y. Private Collector*)

Panel: 14×11 inches

Collection of the Royal Family of Sweden

FEDERIGO ZUCCHERO (ATTRIBUTED TO) ITALIAN: 1542/3-1609

175- 8. *PORTRAIT OF A LADY*. Half-length portrait, turned slightly to the left, of a young woman in tight-waisted black gown with crimson sleeves, and jewels, with a lace-edged goffered ruff, her hair dressed high with a small white plume. Dated at upper left *Ano Dni 1588*, and inscribed at upper right *Aetatis Suae, 17*. (*Platt*)

$26\frac{3}{4} \times 17\frac{3}{4}$ inches

Note: Mr. F. M. Perkins (*v.i.*) writes of the above portrait: "Beautiful in coloring and drawn with no little skill; a pleasing portrait attributed to Federigo Zuccaro."

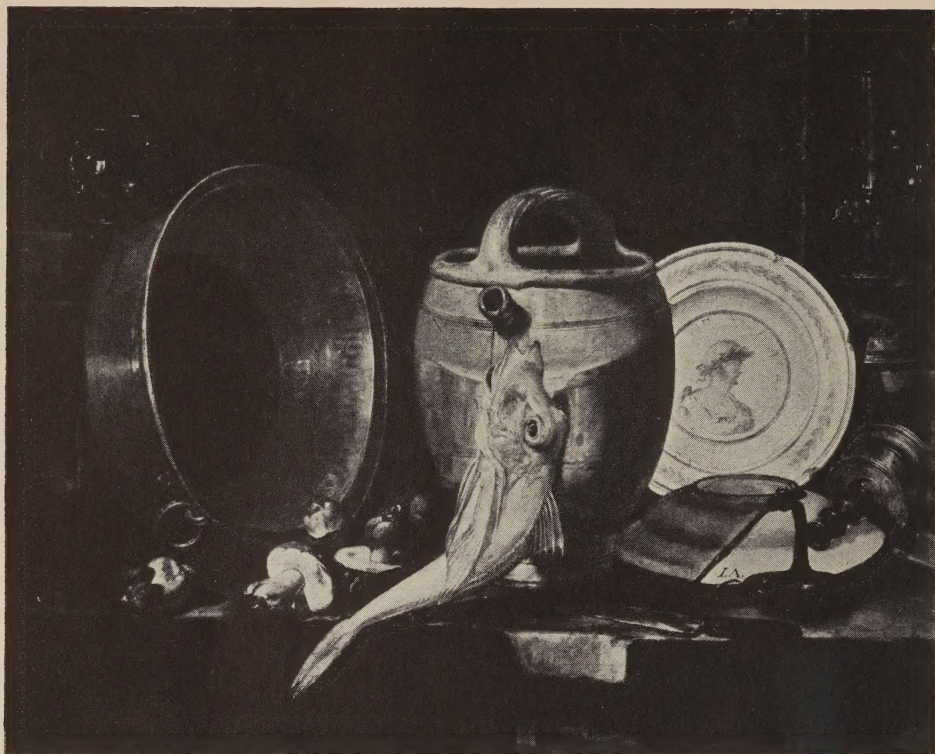
Mentioned in F. Mason Perkins, *Dipinti Italiani nella Raccolta Platt*, Rassegna d'Arte, vol. xi, January 1911, p. 3

DUTCH SCHOOL

XVII CENTURY

175- 9. *PORTRAIT OF A LADY*. Three-quarter-length figure of a young woman, standing to half left, leaning the right arm on a crimson-covered table. She wears a black gown with transparent white lawn collar and cuffs, and a black coif. Crimson drapery in the background, with an aperture at the left and view of landscape. (*N. Y. Private Collector*)

$48\frac{1}{2} \times 39\frac{1}{2}$ inches



[NUMBER 10]

GIUSEPPE RECCO

ITALIAN: 1634-1695

10. *STILL LIFE: PAIR PAINTINGS*. [A] A lobster and two red and blue fish placed upon a parapet surrounded by conch shells, with a fishing net and rod; before a view of a sea with ships at the right. [B] A terra cotta jug with a scarlet fish hanging from the spout, and a tilted dish and faïence blue and white plates, surrounded by mushrooms, a knife and candlesticks. (*N. Y. Private Collector*)

38 x 47½ inches

[See illustration]



[NUMBER 11]

SPANISH SCHOOL

XVIII CENTURY

11. *STILL LIFE*. A table laden with a blue and white faïence tea service, with plates containing eggs, meat and olives, surrounded by loaves of bread, a glass, knife, fork and spoon, centred by a terra cotta dish and bottle labeled *Vino Jerez*. Brown background. (*N. Y. Private Collector*)

25 x 32½ inches

[See illustration]



[NUMBER 12]

CASPAR NETSCHER

DUTCH: 1639-1684

12. *SAMSON AND DELILAH*. A young woman depicted at three-quarter length, in a gray and white gown with a blue scarf, with the sleeping Samson in armor resting his head on her knee. The background of figured draperies disclosing a table laden with fruit. (*Borchard*) 19¼ x 15¾ inches

Note: With MS authentications by Dr. Max J. Friedländer, Dr. Wilhelm von Bode, and Dr. William R. Valentiner.

450 Collection of Willem Adriaan Taree, The Hague, 1777, no. 48

Collection of F. M. Netscher, Rotterdam, 1829, no. 23

Described in C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century Based on the Work of John Smith*, 1913, vol. v, p. 151, no. 5

[See illustration]



[NUMBER 13]

DAVID TENIERS THE YOUNGER

FLEMISH: 1610-1690

13. *THE TOPPER*. Half-length figure of a man wearing a broad-brimmed hat with a feather, and gray-green coat, with a clay pipe stuck in his belt; holding a wine glass and jug, the latter resting on a table. Behind him is a peasant smoking.
(Michigan Private Collector)

Cradled panel: 10 x 7¾ inches

Note: Accompanied by a MS certificate by Dr. William R. Valentiner, dated Detroit, December 25, 1927, stating: "The painting reproduced in this photograph is in my opinion a characteristic and charming work by *David Teniers The Younger*. The picture is in an excellent state of preservation".

[See illustration]



[NUMBER 14]

CORNELIUS BEGA

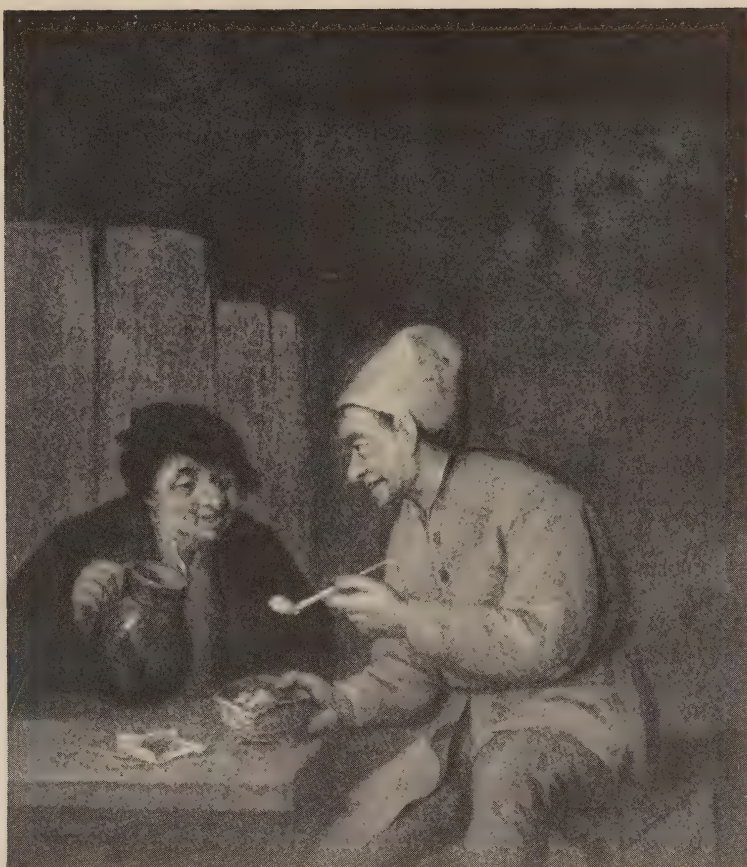
DUTCH: 1620-1664

14. *TAVERN INTERIOR WITH PEASANTS*. An interior with a rustic in a blue, gray and brown costume seated on a bench in the foreground, holding a clay pipe, with a laughing girl kneeling at his side. Both figures seen in a strong light from above. In the shadow of the background are three drowsy figures seated beside a wine barrel. Signed at lower right C. BEGA, and dated 1660. (*Borchard*)

Panel: 15 x 13 inches

Note: With a MS expertise by Dr. W. Bode, endorsed by Dr. William R. Valentin.

[See illustration]



[NUMBER 15]

ADRIAEN VAN OSTADE

DUTCH: 1610-1685

15. *BOORS DRINKING*. Two rustics seated at a table, one in brown and green costume seen in profile conversing with his companion, lighting a clay pipe with a charcoal pan, the other holding a jug. Brown background, with a partition of boards at the left. (*Borchard*)

Cradled panel: 8 x 7 inches

Note: Accompanied by a *MS* authentication by Dr. Wilhelm von Bode in which he states that the picture is a characteristic and very good example by Adriaen van Ostade of his middle period, in the fifties.

Dr. William R. Valentiner, in a letter in the possession of the present owner, mentioned the painting as a genuine and characteristic work of the artist.

[See illustration]

JAN SANDERS VAN HEMESSEN

FLEMISH: FL. 1524-1556

16. *MADONNA AND CHILD*. The Madonna in blue gown with white wimple, and crimson cloak covering her knees, is depicted at full length, seen in a landscape, leaning against a tree trunk. She supports the nude Child standing on her knee, His right hand raised giving benediction. At the left is a scene representing the Holy Family on the flight into Egypt, resting on the bank of a stream; with a castle tower bordered by woods in the distance. (*Loeb Estate*)

Arched cradled panel: 34 x 21 inches

Note: Accompanied by a *MS* authentication by Dr. Julius S. Held, dated New York, November 23, 1946, which states: "The painting of the Madonna with the Blessing Christ Child, represented in this photograph is in my opinion a genuine and characteristic work of Jan Sanders van Hemessen (active between 1524 and 1556). This Flemish master, although represented in the Metropolitan Museum, New York, the Worcester Art Museum, and the National Gallery in Washington (Coll. Chester Dale) is still too little known in this country. Hemessen was one of the leading artists in the assimilation of Italian Renaissance ideas by the school of the Netherlands, paving the way for the complete fusion of the two traditions in the work of P. P. Rubens.

530- "The present painting . . . belongs to Hemessen's early period. For its composition and mood it is still indebted to Dürer (engraving B. 35, 1513) but form and movement of the Christ Child betray clearly an acquaintance with Italian art, especially that of Raphael and his school. Hemessen's considerable talent as painter of landscapes may be seen from the delightful landscape background with the Holy Family on the Flight into Egypt.

"The picture was formerly in the Collections Steiner at Carlsbad and Von Hoschek, Prague. It is listed by Max J. Friedländer, *Die Altniederlaendische Malerei*, v. 12, 1935, p. 188, no. 198."

Collection Steiner, Carlsbad

Collection Von Hoschek, Prague

Recorded in Max J. Friedländer, *Die Altniederländische Malerei*, 1935, vol. XII, p. 188, no. 198

[See illustration]



[NUMBER 16]



[NUMBER 17]

GIROLAMO DI BENVENUTO DEL GUASTA

SIENESE: 1470-1524

350 17. *ECCE HOMO*. The nude Savior wearing the crown of thorns, and a white loincloth, arising from the tomb, supported by angels in white and crimson robes standing at either side. Sky background. Tabernacle frame. (*Platt*)

Panel: 10½ x 11½ inches

Note: Mr. Berenson (*v.i.*) believes this to be a late work by Girolamo di Benvenuto.

Mr. F. M. Perkins (*v.i.*) writes of the above painting (translation): "The subject resembles that of a 'Pietà' in the Berenson collection. . . . The theme is developed here in an almost symbolic manner, although there is still the characteristic fifteenth century realism of this artist. This picture surely belongs to the first half of Girolamo's career, since it shows Benvenuto's influence in the forms and types, especially in the

Christ and the angel on the right. The clear brilliant coloring is also similar to that of Benvenuto, as it is in the Berenson painting; as there, the figures stand out on a blue sky, with a few whitish clouds. . . ."

Collection of Carlo Angeli, Florence (as *Ferrarese School*)

Described and illustrated in F. Mason Perkins, *Due Dipinti Senesi della Pietà*, *Rassegna d'Arte Senese*, 1911, vol. 7, pp. 68-69, illustrated opp. p. 68

Recorded in J. A. Crowe and G. B. Cavalcaselle, *A History of Painting in Italy*, 1914, vol. v, p. 165 note

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 252

Recorded in Bernhard Berenson, *Pitture Italiane Del Rinascimento*, 1936, p. 217

Described in Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1937, vol. xvi, p. 421

[See illustration]

SCHOOL OF PARIS

CIRCA 1440-50

18. *ILLUMINATION FROM A MANUSCRIPT: THE ANNUNCIATION*.

Depicting the Angel in a cream-colored robe with scarlet wings, and the Virgin in mazarine blue gown and mantle, standing in an enclosure within scarlet walls decorated in gold. Through an opening at the left is a view of landscape. Gold haloes. (*Borchard*)

3 x 3 1/8 inches

Collection of Jean Feuchères, Paris, 1853

Collection of Jacques Froment-Meurice, Paris

SIR ANTHONY VAN DYCK

FLEMISH: 1599-1641

19. *ADRIAEN VAN STALBENT*. At three-quarter length looking to half left, his face framed by a goffered ruff; his left hand visible, holding his cloak. Painted in grisaille. (*Borchard*)

Paper mounted on cradled panel: 10 3/4 x 8 inches

Note: The above portrait, engraved for Van Dyck's famous *Iconographia*, was used for the third and largest series of engravings, that of artists and amateurs, consisting of fifty-two portraits. "It seems to have been Van Dyck's habit to collect the portraits of such artists as he met or among whom he lived. His friends and contemporaries in the art world at Antwerp owe Van Dyck a special debt of gratitude for having thus preserved their memory and recorded their fame." See Lionel Cust (*v.i.*)

Adriaen van Stalbert (1580-1660), a skilful Flemish landscape painter, was born in Antwerp. He worked in England for Charles II; died in Antwerp.

The painting is accompanied by a MS authentication by Dr. William R. Valentiner, dated Detroit, March 13th, 1935, which states: ". . . a characteristic work by

[Continued]



[NUMBER 19]

Number 19—Concluded]

A. van Dyck and represents the landscape painter Adriaen van Stalbent. The painting is executed 'en grisaille' so as to be used for the engraver who made an engraving from it for the "Iconographia". These engravings were partly done by Van Dyck, partly by his pupils. The painting is in an excellent state of preservation."

A photostat of the engraving will be given to the purchaser.

From the F. Kleinberger Galleries, New York

Described in John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, 1831, vol. III, pp. 213-214, no. 753

See Jules Guiffrey, *Sir Anthony Van Dyck, His Life and Work*, 1896, p. 302, no. 863

See Lionel Cust, *Anthony Van Dyck, An Historical Study*, 1900, p. 167

Engraved by P. Pontius

Engraved in stipple by Otho Christian



[NUMBER 20]

MASTER IN THE CIRCLE OF FRANCOIS CLOUET

FRENCH: C. 1570-75

20. *PORTRAIT OF A NOBLEMAN*. Bust-length portrait slightly to the left, of a bearded young man wearing a black soft crowned hat with jeweled band and white plume, a black doublet and cape edged with gold, with jeweled necklace and lace-edged narrow white ruff. Light brown background. Parcel-gilded and polychromed tabernacle frame. (N. Y. Private Collector)

Cradled panel: 9¾ x 8¼ inches

Note: Accompanied by a MS certificate by Prof. W. Vogelsang stating that: "the undersigned has examined the painting reproduced on the reverse . . . and in the opinion of the writer this painting is a convincing work by François Clouet."

[See illustration]



LORENZO DI NICCOLO

FLORENTINE: C. 1376-1440

21. *MADONNA AND CHILD*. Full-length figure of the Madonna in crimson robe and dark hooded mantle, holding the Child, wrapped in a scarlet and yellow drapery, on her knee. Gold background with a drapery and halos in *bulino* work. Arched, crocketed frame. (*N. Y. Private Collector*) Panel: 29 x 14 $\frac{1}{4}$ inches

Note: Accompanied by a *MS* authentication by Dr. Richard Offner, dated May 25, 1946 which reads as follows: "A pretty Virgin and Child . . . originally the central part of a tabernacle, is by the Florentine painter Lorenzo di Niccolò and executed about 1415. The composition recurs almost exactly as here in a Virgin and Child in the Town Hall of Chianciano in Central Italy, whereas the types approximate those in Lorenzo's polyptich in the Sacristy of Sta Croce in Florence and in a triptych in the City Art Museum in St. Louis. Although the enamel has worn down there is considerable charm in the feeling and action, and the surface is enriched by the delicate working of the curtain behind the figure with tiny stars."

[See illustration]



GIACOMO PACCHIAROTTO

SIENESE: 1474-1540

22. *MADONNA AND CHILD WITH TWO ANGELS*. Half-length figure of the Madonna in crimson and blue hooded robes, supporting the nude Child, Who holds a flower and bird in either hand. Angels appear behind the Virgin at left and right, the one at the left with hands folded in adoration. Gold background. *Bulino* halos. (Platt)

Arched panel: 24¾ x 16¼ inches

Note: Mr. Berenson (*v.i.*) lists the above as an early work with question.

Mr. F. Mason Perkins (*v.i.*, 1914) writes (translation): "The angels are particularly characteristic of Pacchiarotto, while the Madonna is unusual for him, but is seen again in a painting with two saints in the gallery of Le Mans, France. Both these paintings must be from the artist's early period."

[Continued

From Massoné, Siena

Mentioned in F. Mason Perkins, *Dipinti Italiani della Raccolta Platt*, Rassegna d'Arte, vol. XI, January 1911, p. 5

Described and illustrated in F. Mason Perkins, *Dipinti Senesi Sconosciuti O Inediti*, Rassegna d'Arte (Antica), vol. I, 1914, p. 165, illustrated p. 167

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 406

Recorded in Bernhard Berenson, *Pitture Italiane Del Rinascimento*, 1936, p. 349

Recorded in Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1937, vol. XVI, p. 501 (as by a close follower of Giacomo Pacchiarotto)

[See illustration on the preceding page]

MASTER OF THE BAMBINO VISPO

FLORENTINE: Early XV Century

23. *MADONNA ENTHRONED*. Full-length figure of the Madonna enthroned between winged seraph heads, wearing a rose gown with white lined hooded mantle; with the Child in a green cloak supported on her right knee, holding a goldfinch, and giving benediction. Gold *bulino* background with circular leaf motives and halos; flowers in the foreground. Crocketed tabernacle frame, with a seraph head enclosed in a roundel above the Virgin's head. (Platt)

Cradled panel, total height: 64½ x 24 inches

Note: Dr. Osvald Sirén (*v.i.*) discusses the above painting as an early example by his "Late Gothic Poet of Line" painted about 1410, of the same period as the Helsingfors Madonna. The painting "appears to originate from Arezzo. . . . Rather effective details are the carpet of flowers before the Madonna's feet and the treatment of the gold ground with its large ornamental leaf rosettes. The types and the shape of the hands are, however, quite characteristic of our master".

Mr. F. Mason Perkins (*v.i.*, 1911) speaks of the above (translation): "The draperies reveal the influence of Lorenzo Monaco, while the figures of the Madonna and Child approach the work of the Master of the Bambino Vispo. The background is of a richly brocaded gold and the color is of a peculiar liveliness". In 1917, Mr. Perkins mentions the painting at the time of the Kleinberger exhibition as being by the Master of the Bambino Vispo.

475-
Loan Exhibition of Italian Primitives, F. Kleinberger Galleries, New York, 1917, no. 16, illustrated in the catalogue (as by Parri Spinelli)

Described in F. Mason Perkins, *Dipinti Italiani Nella Raccolta Platt*, Rassegna d'arte, 1911, vol. II, p. 1

Described and illustrated in Osvald Sirén, *A Late Gothic Poet of Line*, Burlington Magazine, March 1914, vol. 24, p. 330, illustrated opp. p. 329, fig. K

See Raimond Van Marle, *The Development of the Italian Schools of Paintings*, 1927, vol. IX, p. 199 note

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 340



[NUMBER 24]

GIOVANNI BOCCATIS DA CAMERINO

UMBRIAN: FL.C. 1435-1480

24. *MADONNA OF MERCY: PROCESSIONAL BANNER*. The Madonna, in wine red gown, stands holding her green mantle about the miniature figures of worshippers kneeling at her feet, shielding them from the darts of the plague which are hurled by God the Father depicted in a roundel above. Two flying angels hold her crown. Sky and landscape background. (*Platt*) 57 x 26½ inches

Note: A processional banner, painted on linen, acquired from a palace in Foligno. Mr. F. Mason Perkins (*v.i.*) writes of it, that when purchased, "the figure of God the Father, and the arrows had been completely covered up, as well as the landscape. The work of cleaning was carried out with remarkable success and the colors have been restored by the process to nearly their original beauty. . . . The sky is of a pure

[*Continued*]

Number 24—Concluded]

limpid blue, against which the figures stand out impressively". According to Count Umberto Gnoli, in a lecture given at the Frick Art Reference Library (November, 1926) in which he discussed the present painting, the darts of the plague are a direct derivation from the pagan conception of Apollo as sender of pestilences. Such processional banners as these were carried through the streets at times when the plague was raging, in an attempt to slay its ravages by divine intervention.

Described and illustrated, with detail of the head of the Madonna, in F. Mason Perkins, *Un Galfalone Di Giovanni Boccati da Camerino*, *Rassegna d'Arte*, 1912, vol. 12, pp. 170-171

Recorded in J. A. Crowe and G. B. Cavalcaselle, *A History of Painting in Italy*, 1914, p. 220, note 2

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 257 (as by *Girolamo di Giovanni da Camerino*)

Described in Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1934, vol. xv, p. 20 (as by *Girolamo di Giovanni*)

[See illustration on the preceding page]

GUIDOCCIO COZZARELLI

SIENESE: 1450-1516

25. *MADONNA AND CHILD WITH SAINTS*. The Virgin in crimson and blue robes, seated before a semi-circular Renaissance throne, holding the Child, who reaches for a pomegranate. Figures of S. William and S. Sigismund, in royal robes with crown and sceptre, are standing at left and right, respectively, with S. Nicholas in bishop's robes kneeling in the foreground. (*Platt*)

Arched panel: 35 x 23 inches

675
Note: Mr. F. Mason Perkins (*v.i.*), who believes that the above may be an early work by Matteo di Giovanni, writes of it: "... of the admirable simplicity of the composition itself, with its clearly detached forms and highly successful indication of space, we have already spoken ... we feel that ... we may admit this very interesting little panel to a definite place among the genuine works of Matteo's younger years. ... It has ... lost but little of its true character and still preserves much of its original strength of color".

Recorded in Bernhard Berenson, *The Central Italian Painters of the Renaissance*, 1909, p. 159

See Crowe and Cavalcaselle, *A New History of Painting in Italy*, 1919, vol. III, p. 133

Described and illustrated in F. Mason Perkins, *Some Sienese Paintings in American Collections*, *Art in America*, vol. IX, February 1921, pp. 49-50, illustrated fig. 4 (as by *Matteo di Giovanni*)

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 157

Recorded in Bernhard Berenson, *Pitture Italiane Del Rinascimento*, 1936, p. 136

Described in Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1937, vol. XVI, p. 358 (as *probably an early work by Matteo di Giovanni*)



[NUMBER 26]

NERI DI BICCI

FLORENTINE: 1419-1491

26. *TOBIAS AND THE ANGEL*. The angel Raphael in rose tunic with gold-bordered blue mantle, depicted at full length to half left, leading by the hand the youthful Tobias who carries the fish; the latter in green and gold tunic. Sky blue background. (*Platt*)

Cradled panel: 26 x 19½ inches

Note: Mr. F. Mason Perkins (*v.i.*) writes of the above (translation): "A graceful picture with gay and brilliant coloring—a wide and characteristic landscape background".

Described in F. Mason Perkins, *Dipinti Italiani nella Raccolta Platt*, *Rassegna d'Arte*, January 1911, vol. XI, pp. 1-2

See Raimond van Marle, *Italian Schools of Painting*, 1928, vol. x, p. 524

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 386

Recorded in Bernhard Berenson, *Pitture Italiane Del Rinascimento*, 1936, p. 332

[See illustration]



[NUMBER 27]

BERNARDINO LUINI

MILANESE: C. 1475-1532

27. *MADONNA AND CHILD*. Three-quarter-length figure of the Madonna wearing a scarlet gown with greenish blue mantle; seated to half left with head inclined, nursing the Child wrapped in a transparent white drapery, clutching an apple in His left hand. Dark background. (*Borchard*)

Cradled panel: 22¼ x 16 inches

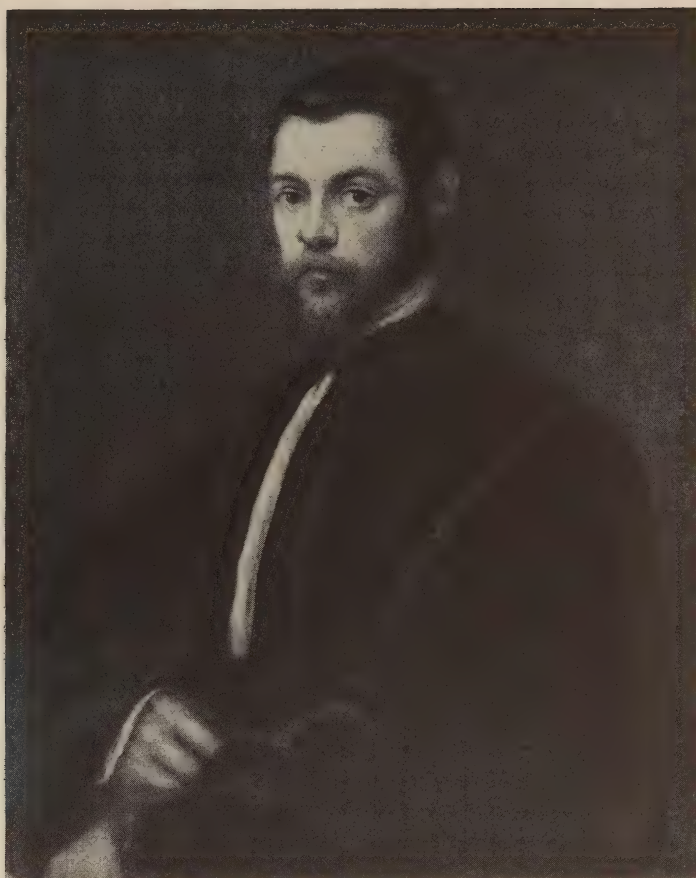
Note: Accompanied by a MS authentication by Dr. Wilhelm von Bode, who describes the painting as "an unusual and exceptionally attractive work by Bernardo Luini".

Collection Morselli, Florence

From the F. Kleinberger Galleries, Inc., New York

Described and illustrated in *150 Old Masters From the Kleinberger Galleries*, 1911, p. 166, no. 132

[See illustration]



[NUMBER 28]

JACOPO ROBUSTI (Called Tintoretto) VENETIAN: 1518-1594
 28. *PORTRAIT OF A NOBLEMAN*. Half-length figure to the left of a young man in black gown slightly open at the front showing a white shirt, the bearded head with large brown eyes turned to the spectator. Dark background. (*Borchard*)

33 x 25 $\frac{3}{4}$ inches

1600 *Note:* A photograph of this picture with authentications of Dr. Herman Voss, Director of the Kaiser Friedrich Museum, Berlin, and of Prof. August L. Mayer of the Pinakothek, Munich, will be given to the purchaser.

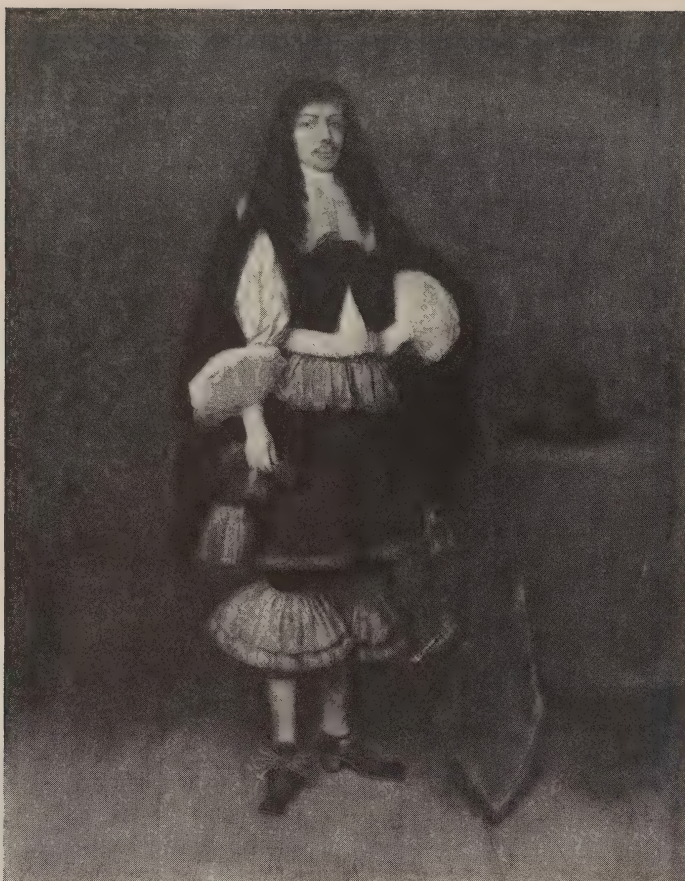
Collection of Baron von Lehemy, Vienna

Collection of a Swiss Nobleman, New York, 1931

From the F. Kleinberger Galleries, New York

Loan Exhibition, Los Angeles Art Association, Los Angeles, 1937

[See illustration]



[NUMBER 29]

GERARD TERBORCH

DUTCH: 1617-1681

29. *PORTRAIT OF A GENTLEMAN*. Full-length figure of a young man in black and white Louis XIV costume decorated with golden brown ribbons, holding gloves in the right hand, and resting his left hand on his hip. He stands besides an olive-brown covered table upon which rests a high crowned hat. (*Borchard*)

Cradled panel: 31 x 22½ inches

Note: Accompanied by a MS certificate by Com. Hofstede de Groot, dated The Hague, July 1923, stating: "... The undersigned considers this picture as an authentic and characteristic work of Gerard Ter Borch."

ISAAC VAN OSTADE

DUTCH: 1621-1649

30. *INTERIOR*. High-ceilinged interior, with two peasants and three children sitting by a fire in the light of a window at the left. At the right, a man descends a



[NUMBER 30]

staircase. In the foreground are various domestic utensils and farm tools, with a dog standing at centre. Signed at lower right ISAAK VAN OSTADE. (*Borchard*)

Panel: 20 x 26½ inches

Note: Com. Hofstede de Groot (*v.i.*) describes the above as a "good and attractive picture", and states that according to Parthey it is dated 1641.

Dr. William R. Valentiner in a letter, in the possession of the present owner, described the above as genuine and very fine in execution.

Collection of Dr. Lombard, Liege, 1857

Collection of the Suermondt Gallery, Aix-la-Chapelle, 1860

Collection of the Kaiser Friedrich Museum, Berlin, 1921

From Julius Boehler, Berlin, 1921

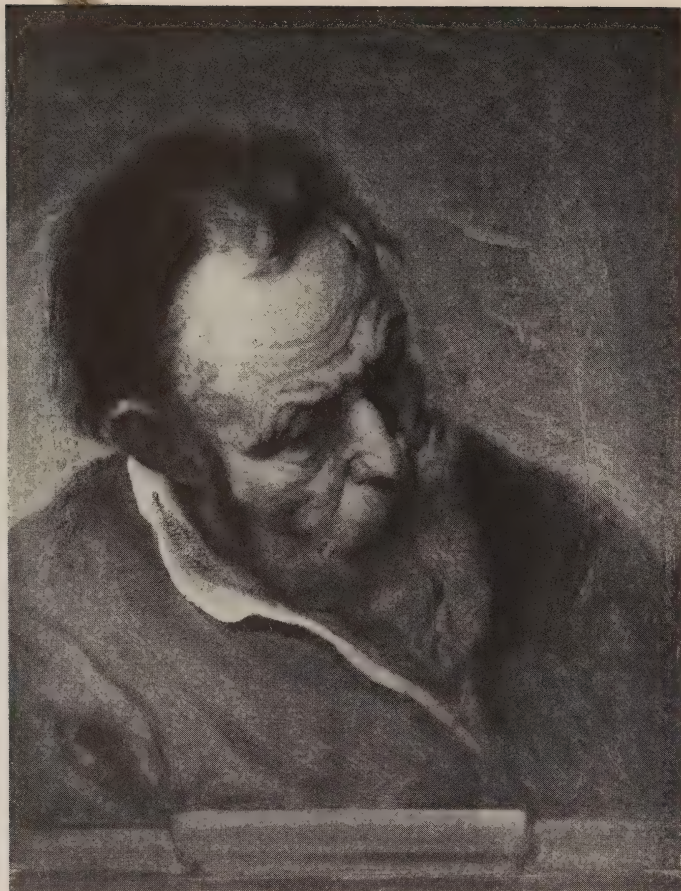
Exhibited at the Suermondt Museum, Aachen, 1883, no. 203

Exhibited at the Royal Museum, Berlin, 1884

Exhibition of Dutch Painting of the Seventeenth Century, John Herron Art Institute, Indianapolis, 1937, no. 54

Described in W. Burger and Dr. Waagen, *Galerie Suermondt à Aix-la-Chapelle*, 1860, p. 158, no. 68

Described in Com. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, based on the work of John Smith, 1910, vol. III, p. 492, no. 176



SIR ANTHONY VAN DYCK

FLEMISH: 1599-1651

400- 31. *HEAD OF AN APOSTLE*. Head and shoulders of a bearded saint looking downwards to half right, seen behind a parapet; wearing a reddish brown robe showing a white neckline. Sky background. (*Borchard*) Panel: $19\frac{1}{4} \times 14\frac{3}{4}$ inches

Note: Accompanied by MS authentications by Com. Hofstede de Groot, dated March 1925, and Dr. August L. Mayer, dated August 8th, 1925. The former writes (translation): "... The centre part, oval on paper, was pasted on a board by the artist and added into an oblong square. The undersigned believes this painting to be a genuine and characteristic work by Anthony Van Dyck."

Dr. Mayer dates the painting at about 1620.

PETER PAUL RUBENS

FLEMISH: 1577-1640

1000- 32. *HEAD OF A YOUNG WOMAN IN PROFILE, BELIEVED TO BE ISABELLA BRANT*. Head of a woman almost in profile to the left, with fair



auburn hair dressed in braids with a transparent gray veil. Gray-green background.
(Borchard)

Circular, diameter 14 inches

Note: "Similar to the head of the Madonna in the Ex Voto, painted probably in 1614 in memory of Alexandre Jean Goubau, for the cathedral in Antwerp, now in the museum at Tours (Klassiker der Kunst, 72). Compare also the head of Cleopatra in the Castle Raudnitz Collection (Klassiker der Kunst, p. 71)". See William R. Valentiner *v.i.*

A *MS* certificate by Dr. Wilhelm von Bode, dating it in the first years of the artist's return from Italy, will be given to the purchaser, together with an affidavit concerning an authentication by C. Hofstede de Groot, dated March 1925, which originally accompanied the painting.

Painted about 1615

Collection of the Duke of Marlborough, Blenheim Castle, England, 1886, no. 69

Collection of F. von Gans, Frankfurt

Exhibition of Sixty Paintings and Some Drawings by Peter Paul Rubens, Detroit Institute of Arts, Detroit, 1936, no. 12

Described in George Scharf, F.S.A., *Catalogue Raisonné, or a List of the Pictures in Blenheim Palace*, 1862, Part I, p. 55

Described in William R. Valentiner, *An Exhibition of Sixty Paintings and Some Drawings by Peter Paul Rubens* (Detroit Institute of Arts) 1936, no. 12



[NUMBER 33]

GERARD DOU

DUTCH: 1640-1691

33. *GIRL SCRAPING CARROTS*. A young girl, in scarlet and brown dress with apron, looking toward the spectator, stands behind an arched window, scraping a carrot. A dead cock hangs at the side of the window at the right, and on the sill lies a gourd, a bunch of carrots, a dead fowl and a brass jug. Beside these is a large kettle on the top of which is placed a red cabbage. View of an interior in the background. (Borchard)

Panel: 21½ x 17½ inches

Note: Authenticated in a letter by Dr. William R. Valentiner, in the possession of the present owner, as a replica of the picture in the Schwerin Gallery, Vienna. See also Hofstede de Groot, *Catalogue Raisonné*, 1908, vol. 1, pp. 406-7, no. 181.

Exhibition of Dutch Paintings of the Seventeenth Century, John Herron Art Institute, Indianapolis, 1937, no. 12, illustrated in the catalogue

Compare John Smith, *Supplement to the Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 1842, vol. ix, p. 3, no. 6

Compare W. Martin, *Gerard Dou, Des Meisters Gemälde*, 1913, p. 119

[See illustration]



[NUMBER 34]

PIETER DE HOOCH

DUTCH: 1632-1681

34. *A PARTY EATING OYSTERS ON A TERRACE*. An open terrace with a cavalier in crimson costume and a lady in a *changeant* mauve silk gown seated at a table covered with a crimson and white cloth; a page appears before the columns at the extreme left. In the foreground, a young woman in trailing gold and gray-green dress stands leaning her left hand against a chair, her back turned to the observer, and looking in *profil perdu* to the right, towards the park landscape seen beyond the balustrade. (N. Y. Private Collector)

24½ x 19 inches

Note: Dr. William R. Valentiner, in an authentication dated Detroit, January 19, 1946, states that the above painting is "identical with the one reproduced in my book on Pieter de Hooch, p. 172. The page to the left and a few other details have reappeared after a recent cleaning".

In the reference to the above painting in his book (*v.i.*), Dr. Valentiner quotes Mme. Brière-Misme (*v.i.*) as saying "and correctly, of this and two pictures following

[Continued]

Number 34—Concluded]

that they are somewhat different from the late paintings by the artist and the style points rather to an artist such as Hieronymus Janssens, called 'The Dancer'. A third painting, 'The Card Player', in the Brest Museum (as 'Carel le Moor') belongs to this group".

Painted about 1680

Collection of Mrs. V. Le Chesne, Leipzig, 1921

Described in Clothilde Brière-Misme, *Tableaux inédits ou peu connus de Pieter de Hooch*, Gazette des Beaux Arts, 1927, p. 285

Described and illustrated in William R. Valentiner, *Pieter de Hooch*, n.d. p. 287, illustrated p. 172

[See illustration on the preceding page]

GERARD TERBORCH

DUTCH: 1617-1681

35. *THE DESPATCH*. An interior, with a fair-haired young officer, wearing a cuirass and hip boots, seated at the left leaning on a rustic table, and writing a letter. A card and a broken clay pipe lie upon the floor. At the right stands a trumpeter, waiting, with his eyes on the spectator; he wears a blue and yellow doublet with fur cap, a sword at his side, and a trumpet at his back. A hearth is seen in the background. (*Borchard*)

20½ x 15½ inches

Note: Accompanied by a MS certificate by Dr. Wilhelm von Bode, dated Berlin, July 27, 1922, in which he states: "I honestly congratulate you on the acquisition of the 'Officer with the Trumpeter at the Side.' You have acquired in this picture a fine original by Gerard Terborch! The similar well known painting in the Dresden Gallery is only a poorer replica. Your painting has all the daintiness of drawing and the skill of execution of Terborch as found in his best pictures of the period around 1655/60."

1702 C. Hofstede de Groot (*v.i.*) describes the Dresden picture as an original early work, so far he is able to judge under glass, stating that J. P. Richter (*v.i.*) however, believed it to be a copy. He mentions other copies in the Hermannstadt Museum, and in the Wedewer Collection, Cologne.

See John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, 1833, p. 121, no. 11

See J. P. Richter, *Kunstchronik*, vol. XII, p. 308

See C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, based on the Work of John Smith*, 1913, p. 14, no. 26

[See illustration]



[NUMBER 35]

PETER PAUL RUBENS FLEMISH: 1577-1640
36. *ARCHDUKE ALBERT, GOVERNOR OF THE NETHERLANDS*. Por-
trayed at bust length to half right, looking toward the observer, wearing a black
doublet ornamented with gold buttons and a gold chain, with wide goffered white
ruff framing his face. Shaded brown background. (*N. Y. Private Collector*)

Panel: 20½ x 15½ inches

Note: Accompanied by a *MS* authentication by Dr. William R. Valentiner, dated
New York, March 20, 1942, stating: "The painting reproduced in this photo . . . is in
my opinion an excellent work by P. P. Rubens executed about 1609-12. It represents
the Archduke Albert, Governor of the Netherlands, who is known from another portrait
in the Vienna Museum (in a different costume and seen from a slightly different angle).
While the Vienna painting exists in several repetitions, the present portrait does not
exist in another version, as far as I know. It is obviously a direct study from life. The
execution is accordingly free and brilliant; the condition is remarkably good".

2300
Painted about 1609-12

Collection of Sir Francis Walsingham, London

[See illustration]



[NUMBER 36]



[NUMBER 37]

DAVID TENIERS THE YOUNGER

FLEMISH: 1610-1694

37. *GUARDROOM SCENE WITH MONKEYS*. Monkeys elaborately dressed in seventeenth century soldiers' costumes in a guard room, some drinking and smoking and playing backgammon before a burning hearth at the right; others resting on straw-covered cots at the left. A cavalier in scarlet, accompanied by an attendant carrying a lighted candle, is confronting a prisoner cat brought in by three guards. Through the open door at the left is a view of a street at night, with a crescent moon glimpsed through a round window above. (*Borchard*)

Cradled panel: 26 x 41 inches

Note: Accompanied by a *MS* authentication by Dr. Wilhelm von Bode, endorsed by Dr. William R. Valentiner, in which he describes the painting as "An unusually rich and amusing monkey picture by David Teniers the Younger with very effective lighting." The picture is further described by Dr. Valentiner in a letter in the possession of the present owner as: "an amusing work by David Teniers the Younger."

[See illustration]



[NUMBER 38]

WILLEM VAN DER VELDE THE YOUNGER

DUTCH: 1633-1707

38. *A SHIPWRECK IN A STORM OFF A ROCKY COAST*. Two square-rigged ships with sails furled, battling a furious gray sea breaking against a high rocky coast at the right, with survivors in a lifeboat and clinging to rocks in the foreground. Dark cloudy sky relieved by faint rays of light. Signed at lower right with initials w. v. v., and dated 1660. (*Borchard*) Panel: 28 x 42 inches

Collection Proley, Paris, 1787

Collection of Thomas Emerson, Esq., 1823

Collection of Jeremiah Harman, Esq., London, 1844, no. 106

Collection of Edmund Higginson, Esq., London, 1846, no. 218

Collection of Lord Penrhyn, London

Exhibition of Five Centuries of Marine Painting, Detroit Institute of Arts, Detroit, 1942, no. 35

Described in John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch and Flemish Painters*, 1835, vol. vi, pp. 327-8, no. 26 (erroneously measured)

Described in C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century Based on the Work of John Smith*, 1923, vol. vii, p. 108, no. 427

[See illustration]

FRANS HALS

DUTCH: 1580-1666

39. *PORTRAIT OF A MAN*. Bust-length figure, leaning to the right, of a laughing man looking toward the observer, wearing a pointed beard and moustache, with a scarlet cap setting off his ruddy complexion; dressed in a dark brown doublet with goffered white ruff, a fur piece thrown over his left shoulder. Brown background. Signed above the left shoulder with monogram F. H. (*Borchard*)

21½ x 17¼ inches

Note: Accompanied by a MS authentication by Com. Hofstede de Groot, dated July 1925, which reads as follows: "... The undersigned considers this picture, which is already mentioned in his Catalogue Raisonné under no. 100 as an authentic and characteristic work by *Frans Hals*".

Collection Werbrouck, Antwerp, 1859, no. 359

3000 From Walter J. Abrahams, London

Described in C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century based on the Work of John Smith*, 1910, vol. III, p. 28, no. 100

[See illustration]



[NUMBER 39]

REMBRANDT VAN RIJN

DUTCH: 1606-1669

40. *PORTRAIT OF AN OLD MAN*. An elderly man at bust length seen almost in full face with short hair and beard. He wears a plain brown coat showing a white undershirt at the neck. Shaded background. (*Trivas*) Panel: 8½ x 7 inches

Painted about 1650

Collection of Gottfried Winkler, Leipzig, 1768, no. 497

Collection of G. Peters, Venloo

Collection Richter, Berlin

Collection of Josef Block, Berlin

Described in *Historische Erklärungen der Gemälde, welche Gottfried Winkler in Leipsig Gesammelt*, 1768, p. 499, no. 497

Described in John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, 1836, vol. VII, p. 135, no. 386

Described in C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, 1916, vol. VI, p. 238, no. 461

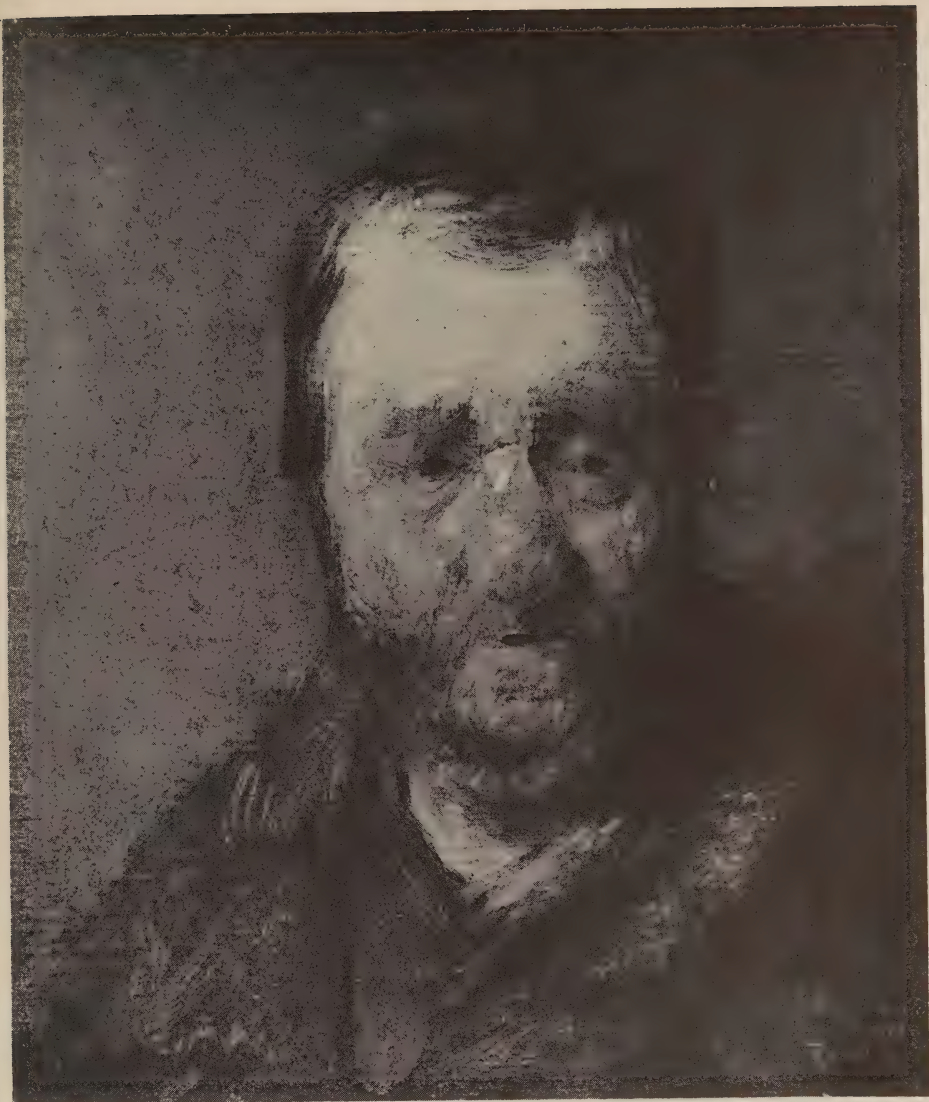
Recorded and illustrated in C. Hofstede de Groot, *Die Holländische Kritik der Jetzigen Rembrandt-Forschung*, 1922, p. 41, illustrated p. 43, fig. 9

Described and illustrated in William R. Valentiner, *Rembrandt Wiedergefundene Gemälde* (Klassiker der Kunst), 1923, p. xxv, no. 71, illustrated p. 65

Described and illustrated in A. Bredius, *The Paintings of Rembrandt*, n.d., vol. I, p. 15, no. 262, illustrated vol. II, no. 262

Engraved in reverse by J. F. Bause, XVIII Century

[See illustration]



[NUMBER 40]

MEINDERT HOBBEEMA

DUTCH: 1638-1709

41. *THE MILL*. View of an old red-tiled mill bordered by a placid mill-stream flowing to the right, outlined by trees in full foliage. A winding road leads into the foreground, where a woman in scarlet and blue costume, carrying faggots is seen conversing with a man mounted on a white horse with a dog standing nearby. Another figure is approaching from the middle distance at the left. At the right, a man in red jacket is loading a boat moored by the farther shore. Blue sky filled with billowy clouds. Signed at lower left on a fallen log, M. HOBBEEMA. (*Borchard*)

30½ x 40 inches

5750-

Note: With a MS certificate by Dr. William R. Valentiner, dated New York, Dec. 18, 1922, which states: "The picture reproduced in this photograph and belonging to Mr. Sam. Borchard is in my opinion an original work by *Meindert Hobbema*, painted in his middle period. The picture is signed with the full name of the artist in the lower left corner".

Described and illustrated in Georges Brouhiet, *Meindert Hobbema*, 1938, p. 445, no. 521, ill. p. 359

[See illustration]



[NUMBER 41]

SIR ANTHONY VAN DYCK

FLEMISH: 1599-1641

42. *HENRIETTA MARIA, QUEEN OF ENGLAND*. Portrayed at three-quarter length standing to half left, looking towards the observer, her hands folded at her waist; wearing a saffron yellow silk gown with wide lace *berthe* and cuffs, and strands of pearls with two jeweled brooches. Her crown rests on a green-covered table at her side. Behind her is a vine-grown column and green drapery, with a view of a landscape at centre. Signed at lower left on base of column, A. VAN DYCK, *pinxt*, and inscribed *Henrietta Maria, Queen to Charles the First*. (*Murat*)

50 x 40 $\frac{3}{4}$ inches

Note: This important portrait is one of a group of which the first example, according to Mr. Lionel Cust (*v.i.*), is probably that in the collection of the Earl of Warwick; other replicas exist in the collections of the Earl of Pembroke, Wilton House (see Schaeffer, *Van Dyck*, 1909 *Klassiker der Kunst*, p. 373), and of Earl Poulett, Hinton St. George, sold before 1882. The companion portrait of King Charles I was in the collection of Mr Harold Vanderbilt.

Painted about 1635

Collection of William K. Vanderbilt, Sr., Paris

See Lionel Cust, Anthony Van Dyck, *An Historical Study of His Life and Works*, 1900, p. 266, no. 34

[See illustration]



[NUMBER 42]

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

43. *LANDSCAPE WITH FIGURE AND CATTLE*. View from an elevation in the foreground, looking towards a wide landscape of fields dotted with trees and farmhouses, with a winding river flowing across the middle distance to the left. Boats appear on the water, and a herd of cattle are grazing on the shore. Other cattle are browsing in a clump of bushes at the left, before a gnarled tree, which is silhouetted against the clouds. To the right, a rustic accompanied by a dog is following a pack horse. (*N. Y. Private Collector*)

47¼ x 60 inches

Note: Accompanied by a *MS* authentication by Mr. Walter Heil, dated London, July 29th, 1931, stating: "The painting reproduced in this photograph is in my opinion an authentic work by Thomas Gainsborough. It is a very characteristic and exceptionally beautiful example of his earlier style. The state of its preservation is excellent. I am going to publish the picture in a forthcoming article and include it in a book I am now writing on Gainsborough as landscape painter".

450-
Collection of Morton Brown, Esq., Chester, Cheshire

Collection of John Ward, Esq., Blackburn, Lancs.

From Paul Bottenwieser, London

[See illustration]



[NUMBER 43]

GILBERT STUART

AMERICAN: 1755-1828

44. *LADY TEMPLE (ELIZABETH BOWDOIN)*. Three-quarter-length portrait seated to half left in a gilded Empire chair upholstered in crimson velvet. She wears a short-sleeved black gown with transparent white gimp trimmed with lace, and upon her head a white turban with black strings passing under her chin. A diaphanous black shawl is falling from her shoulders, and she holds a white scarf or shawl in her lap, upon which her clasped hands are resting. In the background are two columns with a rose red drapery; at either side of the columns, a view of blue sky with clouds. (*Conn. Private Collector*) 49½ x 37½ inches

Elizabeth Bowdoin (1750-1809), only daughter of the Hon. James Bowdoin of Boston, by his wife Elizabeth (Erving) Bowdoin, married in 1767 John Temple. The latter was lieutenant-governor of New Hampshire under the Crown in 1761-74, and British consul-general in 1785-88. He succeeded as 8th Baronet in 1786. Lady Temple died in Boston and is buried there in the Granary Burying Ground.

According to Mr. Lawrence Park (*v.i.*): "This picture was probably an enlarged copy by Stuart from his original portrait of Lady Temple, which was painted by him to correspond in size with the portrait of her husband, painted by Trumbull about 1794. . . . This picture and its companion of Sir John by Trumbull, passed at Lady Temple's death to her daughter, Augusta Grenville Temple (1779-1852), wife of William Lambe Palmer of England, a captain of the 18th Light Dragoons of the British army, and at his death, to her daughter, Elizabeth M. P. Palmer of England, who presented them to her cousin, Elizabeth Augusta Temple (d. 1878), wife of Lieutenant-General Edward Byam of the British army, and a daughter of Sir Grenville Temple (1768-1829), 9th Baronet. Mrs. Byam soon gave them to her brother, Sir Grenville Temple (1799-1847), 10th Baronet, and at his death they passed to his son, Sir Grenville Leofric Temple (1830-60), 11th Baronet, and then to his son, Sir Grenville Louis John Temple, 12th Baronet, but both portraits, although owned by three generations of baronets in succession, after Mrs. Byam's gift, still remained in her house, Warblington Lodge, Hants, England. At Mrs. Byam's death in 1878, her home being broken up, and the 12th Baronet having no settled abode, the portraits were deposited with her cousin, Thomas Lindall Winthrop of Boston, in his house, Buckland Grange, Ryde, Isle of Wight, England. About 1880, the 12th Baronet sold both portraits to Mr. Winthrop, who later presented them to his daughter, Honora Temple Winthrop, wife of Joseph Grafton Minot, Esq., of Boston, and they were brought to America and placed in Mrs. Minot's house in Boston".

Pasted on the back of the frame, however, is a *MS* account, signed by Grenville Louis Temple, stating that on May 1st, 1891 the portraits of his great-great-grandfather and great-great-grandmother, Sir John and Lady John were sold by him to Thomas Lindall Winthrop, having previously belonged to him as a gift from his late cousin James Temple Bowdoin; and another statement signed by Thomas L. Winthrop, dated August 2nd, 1891 is also pasted on the frame, recording that the above portrait and the companion portrait of Sir John were given by him to his daughter, Mrs. Minot.

The original portrait referred to by Mr. Lawrence Park (*v.s.*) is probably the portrait in the collection of G. T. Bowdoin, New York, painted at the same date as the above, in November 1806. A second replica is in the possession of Mrs. H. W. Sage, Menando, N. Y. and a copy, artist unknown, belongs to Mrs. R. C. Winthrop, Jr., of Boston.

Painted in 1806

Collection of Augusta Grenville Temple, daughter of the sitter, and her descendants (*v.supra.*)

[Continued



[NUMBER 44]

Number 44—Concluded]

Exhibited at the Museum of Fine Arts, Boston, 1914-16

Exhibition of Fifty-three Early American Portraits, Museum of Fine Arts, Boston, 1935

Exhibition, Trumbull and His Contemporaries, Lyman Allyn Museum, New London, Conn., 1944, No. 118

Mentioned in George C. Mason, *The Life and Works of Gilbert Stuart*, 1879, p. 265

See Temple Prime, *Some Account of the Temple Family*, 1887, p. 93

Recorded in *The History of the Centennial Celebration of the Inauguration of George Washington as First President of the United States*, edited by Clarence Winthrop Bowen, 1892, vol. II, p. 533 (erroneously given to Trumbull)

See Anne Hollingsworth Wharton, *Salons Colonial and Republican*, 1900, p. 52

Recorded and illustrated in Lawrence Park, *Gilbert Stuart*, 1926, vol. II, pp. 744-5, no. 828; and vol. IV, p. 514, no. 828

Recorded in *American Portraits, 1620-1825, Found in Massachusetts*, Historical Records Survey, 1939, p. 400, no. 2111

[See illustration on the preceding page]

200
ANTONIO CANALE (CANALETTO) VENETIAN: 1697-1768
45. PIAZZA DI SAN MARCO, VENICE. View of the Piazza looking towards the Cathedral, with the Doge's Palace seen at the right behind the Campanile; at the left is the Clock Tower reflecting the late afternoon sun. Groups of figures in colorful Venetian costumes animate the square. Vivid blue cumulus sky.
(Boily) 32 x 45 1/4 inches

[See illustration]



[NUMBER 45]



[NUMBER 46]

JAN VAN OS

FLEMISH: 1744-1808

46. *FLOWERS AND FRUIT*. Peonies, lilacs, red and white tulips, roses, and primulas, with a red poppy, contained in a sculptured urn placed upon a marble parapet beside grapes and a fallen red dahlia; with a bird's net at the right, surrounded by insects. Signed at lower right, J. v. os. (*Borchard*)

Panel: 25½ x 19 inches

Note: Accompanied by a certificate by Dr. Wilhelm von Bode; and authenticated by Dr. William R. Valentiner in a letter in the possession of the present owner.

Collection of H. Woodgen, New York

[See illustration]



[NUMBER 47]

JAN VAN OS

FLEMISH: 1744-1808

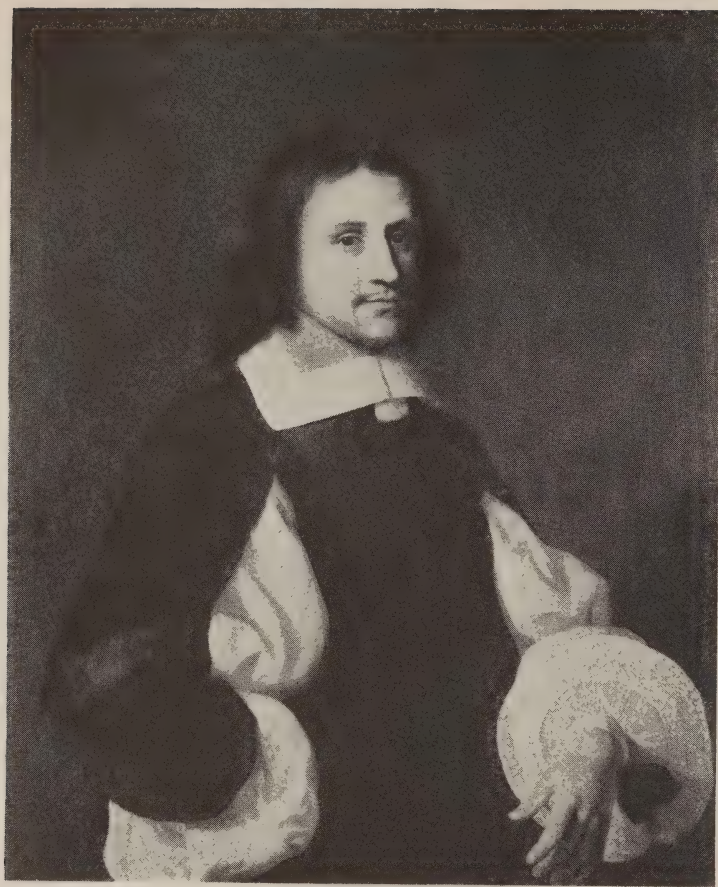
47. *STILL LIFE*. A brilliant assortment of tulips, roses, dianthus, narcissus and other garden flowers in various shades of red, blue and yellow, contained in a golden urn placed upon a marble parapet, with a bird's nest at the side above which a butterfly is alighting. Landscape background with the green foliage of trees, and the base of a gadrooned urn on a pedestal at the left. (*Borchard*)

Cradled panel: 21 1/4 x 17 inches

Note: Authenticated by Dr. William R. Valentiner in a letter in the possession of the present owner.

Collection of H. Woodgen, New York

[See illustration]



[NUMBER 48]

250
JACOB VAN LOO

DUTCH: 1614-1670

48. *PORTRAIT OF A GENTLEMAN*. Half-length standing figure, to half right, in black doublet with white lace-edged collar and pleated cuffs, and slashed sleeves showing white undersleeves. Neutral shaded gray-green background. Signed at centre left, J. v. LOO, *fecit*, and dated *Ano*, 1656. (*N. Y. Private Collector*)

40 x 32 inches

[See illustration]



[NUMBER 49]

JEAN MARC NATTIER AND ATELIER

FRENCH: XVIII CENTURY

49. *MARQUISE DE MARIGNY, SISTER-IN-LAW OF MADAME DE POMPADOUR*. Three-quarter length figure of a young woman with powdered hair dressed with small blue flowers, with curls falling to her shoulders. She wears a décolleté white gown trimmed with pearls, with mazarine blue silk mantle. Depicted as a river goddess leaning the right arm on an overturned water jar. Sky background. (*Borchard*) 39 x 32 inches

1900- Marquise de Marigny was the wife of Abel François Poisson, Marquis de Marigny (1727-1781), who was a brother of Madame de Pompadour, through whose influence he was appointed in 1751 director-general of the royal buildings.

[See illustration]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

50. *ARLEUX PALLUEL: LE VIEUX PONT DE BRIQUES*. The bridge with its three arches crosses the middle distance before a background of trees in full foliage; a woman in a blue blouse and white cap is seen above the parapet of the bridge. In the foreground, a woman in a lavender waist sits at the foot of a tree in the long grass at the left, with a small dog seen nearby. On the right, a group of three women, one carrying a child, are conversing, another in blue and yellow costume is kneeling picking wildflowers, and a man in a red cap is chopping wood. A vista with houses extends at the left. Grayish blue sky filled with clouds. Signed at lower left, COROT. (*L. I. Private Collector*) 20 x 35½ inches

Note: According to Robaut (*v.i.*) the above painting was started as a study after nature in July 1871, but was taken back to Paris by Corot without being finished. He completed it in Paris, in his studio, several months later, and the picture was altogether transformed. M. Robaut had made a sketch of the picture before it was brought to Paris which he publishes together with a photograph of the painting taken after it was finished (*v.i.*).

Painted in 1871-72

Collection of Oscar Simon, Dinard, 1894

From Boussod Valadon & Cie., Paris

6500- Collection van Eegan, Amsterdam, 1895

Collection of H. S. Henry, New York, 1910

Collection of C. K. G. Billings, New York, 1926

Exhibited at the Rijks-Museum, Amsterdam, 1895-1907

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, p. 252, no. 2025, ill. figs. 2025(A) and 2025(B)

[See illustration]



[NUMBER 50]



[NUMBER 51]

WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825-1905

51. *THE HARVESTER*. Three-quarter-length figure of a young girl wearing a white shirred blouse and laced bodice, with a mauve apron tucked up at the side. A flowered yellow kerchief covers her brown hair. She stands before a wooded landscape to half right, holding a rake. (N. Y. Private Collector)

46½ x 35½ inches

[See illustration]



[NUMBER 52]

1000-
MIHALY DE MUNKACSY

HUNGARIAN: 1844-1900

52. *THE BOUDOIR*. A young woman in a flowered white dress and trailing blue robe seated in an armchair with an open book resting on her knees. Beside her is a vase of flowers and a palm on a crimson-covered table. At the right, a gueridon supports a pot of flowers, in the light of a high window. Signed at lower right, M. DE MUNKACSY. (*N. Y. Private Collector*)

Panel: 30 x 23½ inches

[See illustration]

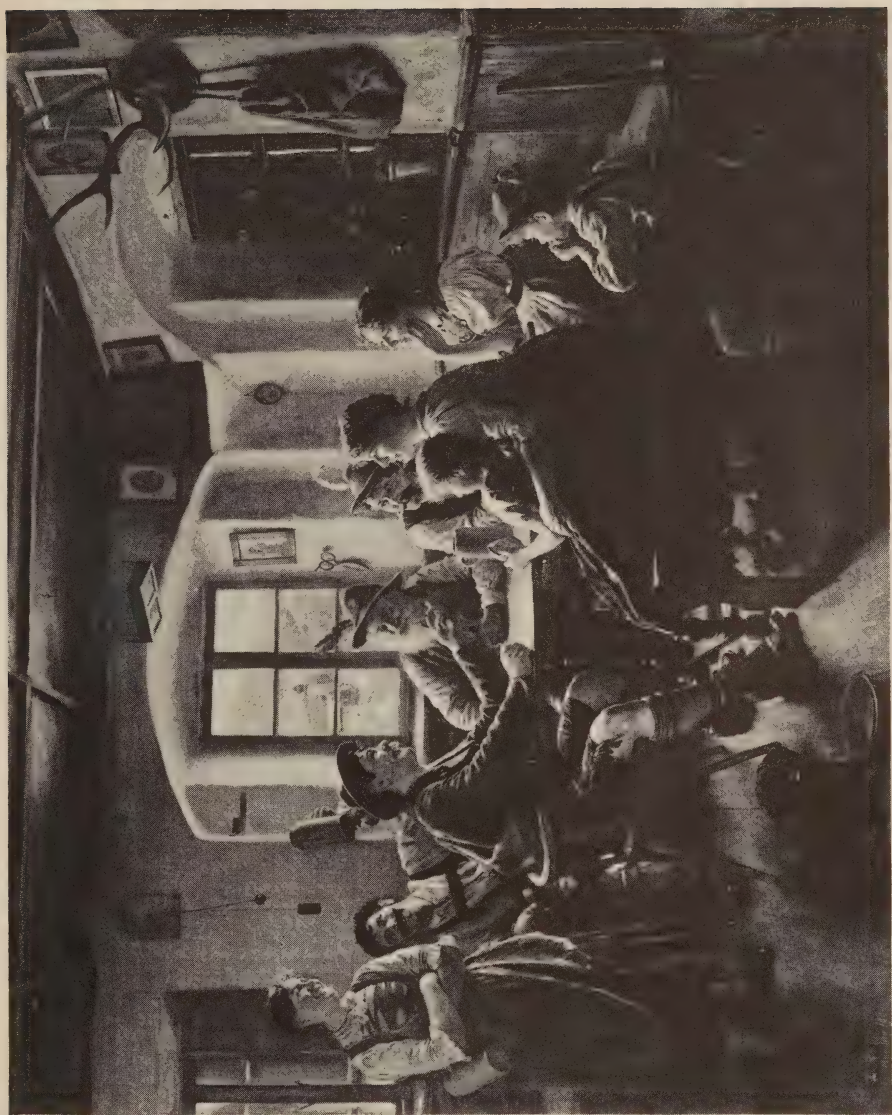
KARL EMIL RAU

GERMAN: B. 1858

53. *THE HUNTER'S STORY* (*JAEGERSLIED*). Cottage interior, with a group of laughing peasants sitting around a table in the light of a window, listening with various expressions of credulity to a tall story told by a Tyrolean at the left. Behind the story-teller, a youth raises his mug of ale toasting a young girl. A dachshund lies beside a bowl in the foreground. A boy eating an apple sits by the hunter's gun at the right. Through the window is seen a view of high mountains and a church with a steeple in the form of a minaret due, it was said, to a Saracen architect, brought to the Tyrol as a prisoner after the Crusades. Signed at lower left E. RAU, and dated *München* 1900. (*Rogers Estate*)

47 x 59 inches

[See illustration]



[NUMBER 53]

500- YAROSLAV VESIN

ROUMANIAN: FL. 1900

54. *THE SLEIGH RIDE*. Winter landscape with a farmhouse buried in a deep fall of snow. A man and a woman stand before the entrance, watching a girl with a red kerchief about her head, driving away in a sleigh drawn by two galloping horses, a dog running at their side. Signed at lower right YAROSLAV VESIN, and dated *Mnch*, 1896. (*N. Y. Private Collector*)

24 x 36 inches

Exhibited at the Salon, Paris, 1896

[See illustration]

250- GEORGES MICHEL

FRENCH: 1763-1843

55. *THE WINDMILL*. Rolling storm clouds over a green plain in the distance, silhouetting the wings of a windmill on a hill at the left. In the foreground, a curving road with a woman in a red skirt accompanied by a child. (*N. Y. Private Collector*)

24 x 20 inches

From S. P. Avery, Jr., New York

325- GEORGE B. LUKS

AMERICAN: 1867-1933

56. *BACCHANAL*. A half-nude youth wearing a wreath of grapevines, seated holding a bowl of wine to his lips, with the left arm encircling a green jug at his side. At the left, three figures, before a background of green and red. Signed on the reverse GEORGE LUKS. (*Borchard*)

On board: 30 x 39½ inches



[NUMBER 54]



[NUMBER 57]

JAN VAN CHELMINSKI

POLISH: 1851-1925

57. *HORSE MARKET IN POLAND*. A muddy road bordered by picturesque village houses with the twin towers of a church seen in the distance. Officers in a troika drawn by three white horses are entering the foreground, saluted by a soldier standing before a tavern at the right, and greeted by eager running figures at the left. In the background, a throng of villagers surround the horses brought in for sale. Signed at lower left JAN V. CHELMINSKI, and dated 1886. (N. Y. Private Collector)

20 x 30 inches

[See illustration]

200-

HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864-1918

58. *FISHING BOATS: ETAPLES*. Sailing boats with amber and white sails on a calm aquamarine sea before a shore line with white buildings at the left. Cloudy, showing patches of bright blue. Signed at lower right H. DEARTH. (N. Y. Private Collector)

25½ x 32 inches

Exhibited at the Worcester Art Museum, Worcester, Mass.

[END OF SALE]

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